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A

CATALOGUE

OF

ONE HUNDRED IMPRESSIONS

FROM

GEMS,

Engraved by N. MARCHANT.

Lavinia Countess Spencer inv.t & del.t

F. Bartolozzi R.A sculpsit 1792

To guard the swelling Cigatrice he fixes wreaths,
Love scatters flowers, Fortitude no inglorious wields,
And fondly binds her Gems expressive charms,
A myrtle Bracelet, on Beauty's arms.

Hayley

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A

CATALOGUE

OF

ONE HUNDRED IMPRESSIONS

FROM

GEMS,

ENGRAVED BY

NATHANIEL MARCHANT.

ΜΙΚΡΑ ΜΕΝ ΕΡΓΑ ΤΑΔ' ΕΣΤΙΝ, ΕΧΕΙ Δ" ΗΔΕΙΑΝ ΟΠΩΠΗΝ.

ANTHOLOGIA.

LONDON:

PRINTED FOR J. EDWARDS, PALL-MALL.

1792.

CMC
MVSEVM
BRITANNICVM

ADVERTISEMENT.

THE Gems, of which this collection contains impreſſions, were executed chiefly at Rome, whither Mr. Marchant had gone to prepare himſelf for engaging in the moſt diſtinguiſhed province of the art he profeſſed; and he was induced to remain there ſixteen years, as well on account of the opportunities it afforded for proſecuting his ſtudies, as of the patronage and encouragement which he there received, both from his countrymen and foreigners.

It was his wiſh, by a diligent and accurate examination of the antique, to form himſelf, if poſſible, upon thoſe principles of art, which enabled the ancients, in every branch of ſculpture, to carry their works to a degree of perfection which has not been attained in modern times. By a deep and ſcientific knowledge of nature, they came to ſelect the beauties of many individual forms, and to combine them into one, arranging them with ſuch ſymmetry and order, as to exhibit not an aſſemblage of detached parts, but ſuch a complete and uniform

whole, as united their ideas of beauty and grace, and ſometimes of ſublimity: thus we ſee preſented, in the moſt perfect of their works, what is neither ſo remote from ordinary nature as to appear incredible, nor ſo exactly copying and reſembling it, as not to have in it ſomething ſuperior and more noble.

Since the revival of the arts, engraving on hard ſtones has been cultivated, at different periods, with conſiderable ſucceſs, and principally in Italy; where genius, never wanting examples, has frequently found great and liberal patrons to encourage it: but, in England, it has made leſs progreſs than moſt of the other arts; not indeed, ſo much from want of encouragement and employment, as from having been principally applied to the purpoſes of Heraldry, where the devices and forms are generally as contrary to nature and beauty as the manner of treating them is ungraceful, but of which the profits are conſiderable and certain.

How far the author of the works now offered to the public has ſucceeded in his endeavours, the judicious and candid encouragers of the preſent undertaking muſt decide:—He preſumes only to ſay for himſelf, that he is the firſt Engliſhman who has examined thoſe ineſtimable remains of ancient art on the ſpot, where alone they can be ſtudied to advantage, with a view of extending this particular branch of ſculpture, and of purſuing it upon thoſe principles before referred to, which run through all the beſt works of the ancients, and which an accurate obſerver may diſcover as much in the ſmalleſt of their intaglios, as in their Coloſſal ſtatues.

One of his works, the portrait of the reigning Pope, from life, he had the honor to place in the Cabinet of Gems belonging to the Vatican;—that, and the portrait of the Empreſs of Ruſſia, engraved for the King of Poland, from an original picture ſent from Warſaw for the purpoſe, are, of the many he has executed, the only two which he has ventured to admit into the preſent collection.—To have introduced them all would have enlarged it too much; and to have ſelected ſuch as, from accidental circumſtances, might appear to be beſt engraved, or ſuch as are more intereſting by repreſenting diſtinguiſhed characters, might have ſeemed diſreſpectful to the reſt.

The copies from the antique are rendered with all the fidelity he is capable of beſtowing upon them; and a particular attention has been ſhewn to preſerve, as much as poſſible, the diſtinguiſhing character and ſtyle of execution which pervade the originals. The very conſiderable diſcoveries which were made during his actual reſidence at Rome, and the taſte of the preſent Pope, as well as his attention to add every thing which is of diſtinguiſhed merit to the Muſeum of the Vatican, have enabled the ſculptor to enrich his collection with many beautiful ſubjects, of which there have hitherto appeared ſcarcely any copies in this country; and to give the portraits of ſeveral great and eminent perſons of antiquity, whoſe characters are peculiarly intereſting from their connection with the hiſtory, learning, or philoſophy of ancient times, and whoſe reſemblances were, before, either totally unknown, or miſtaken.

A

CATALOGUE OF GEMS.

I.

SPHINX.

CORNELIAN. *CAMEO.* JOHN SULIVAN, Eſq.

COPIED from one of the hieroglyphic ſymbols on the top of the obeliſk of the ſun, which lay, broken into five pieces, in a Cortile in the Campo Marzio, whence it is removed, to be reſtored, and erected at Monte Citorio, upon the ſpot where ſtood the pedeſtal, on which the apotheoſis of Antoninus is repreſented in baſſo-rilievo. This pedeſtal is now placed in the centre of the Cortile, in the Muſeum at the Vatican. The above obeliſk was found near where it lay, under the foundations of ſeveral houſes behind the ſacriſty of St. Lorenzo, in Lucina.

II.

I S I S.

SARDONYX. *INTAGLIO.* THOMAS BROOKE, Eſq.

From a head in the Muſeum Pio-Clementinum. It is believed to repreſent Iſis from the ſtyle of the hair, and its being brought into the form of a lotus upon the forehead. This head was found beyond the Porta Maggiore, in the Via Preneſtina, in the tenuta or eſtate di Salone, where a villa of Gordian is ſuppoſed to have ſtood, now called Prato Bagnato.

III.

I S I S.

CHALCEDONY. *INTAGLIO.* PRINCE PONIATOWSKI.

From the head of a ſtatue in the collection of Charles Townley, Eſq. The Modius and the ear-ring, in the original, are not copied in the Intaglio. This ſtatue was found near the monument of Cecilia Metella (vulgarly called Capo di Bove), in the Via Appia, in the pontificate of Sixtus V. and placed by that Pontiff in his magnificent villa, ſituated on the Quirinal Hill, now called the Villa Negroni.

IV.

JUPITER SERAPIS.

SARDONYX. *INTAGLIO.* ROWLAND BURDON, Eſq.

From a coloſſal buſt, in a more ſublime ſtyle of ſculpture than any of that character in Rome, in the Muſeum Pio-Clementinum. This buſt was found at Colombaro, in the Via Appia, about eight miles from Rome, where a villa of Gallienus is ſuppoſed to have been ſituated.

V.

J U N O.

SARDONYX. *INTAGLIO.* WILLIAM BURN, Eſq.

From a coloſſal head in the Villa Ludoviſi, eſteemed for its dignified beauty and ſtyle of ſculpture ſuperior to the other repreſentations of Juno at Rome. The height from the crown of the head to the clavicle is about three feet five inches and a half, from the tip of the ear to the end of the noſe near ſeventeen inches.

VI.

J U N O.

CORNELIAN. *INTAGLIO.* W. WILBERFORCE, Eſq.

From the head of a coloſſal ſtatue in the Muſeum Pio-Clementinum. This ſtatue was found in the Muti Gardens on the Viminal Hill, where the baths of *Olympia* are ſuppoſed to have ſtood.

VII.

CASTOR.

SARDONYX. *INTAGLIO.* EARL SPENCER.

From the head of a coloſſal ſtatue, about eighteen Engliſh feet in height, ſtanding, with its companion, on the Quirinal Hill, which takes its preſent name of Monte Cavallo from the horſes accompanying the two figures: they were found in the baths of Conſtantine. For a deſcription of theſe ſtatues, ſee *Nardini, Lib.* IV. *Capo.* VI. *P.* 188. and *Memorie di Flaminio Vacca*, No. X.

VIII.

CASTOR.

SARDONYX. *INTAGLIO.* Sir G. BEAUMONT, Bt.

Taken from the head of the preceding ſtatue; the profile from the other ſide.

IX.

POLLUX.

CORNELIAN. *INTAGLIO.* CAV. GIULIANO, Noble Venetian.

From the head of the companion to the laſt mentioned ſtatue of Caſtor.

X.

CASTOR AND POLLUX.

SARDONYX. *INTAGLIO.* N. HEWET WRIGHT, Eſq.

From one of the twelve ſigns of the zodiac, which are repreſented in baſſo-rilievo, in the villa Albani.

XI.

MINERVA.

SARDONYX. *INTAGLIO.* CHARLES LONG, Eſq.

From the head of a ſtatue in the Giuſtiniani Palace. This ſtatue was found upon the Eſquiline Hill, near the Porta Maggiore, in the round Temple, which is ſuppoſed to have been that of Minerva Medica.

XII.

MINERVA.

SARDONYX. *INTAGLIO.* Rev. M. C. CRACHERODE.

From a coloſſal head in the collection of Charles Townley, Eſq. This head was found near the high road leading from Santa Maria Maggiore, to Santa Croce, in Geruſalemme.

XIII.

ENDYMION.

SARDONYX. *INTAGLIO.* W. BECKFORD, Eſq.

From a baſſo-rilievo of great ſimplicity and nature, as large as life, in the Muſeum Capitolinum. This baſſo-rilievo was found in a vineyard in the middle of Mount Aventine.

XIV.

APOLLO.

SARDONYX. *INTAGLIO.* J. COX HIPPISLEY, Eſq.

From the head of the well known ſtatue, which takes the name of Belvedere, from its ſituation in the Cortile of the Muſeum Pio-Clementinum. This ſtatue was found at Capo d' Anzio among the ruins of ancient Antium, when Julius II. was Cardinal; who, after he became Pope, adorned his gardens at the Vatican with this ſtatue, as alſo the group of the Laocoon, under the direction (as it is ſaid) of M. Angelo. Theſe gardens are now incorporated with the Muſeum Pio-Clementinum.

XV.

APOLLO AND THE MUSE EUTERPE,

SARDONYX. *INTAGLIO.* DUKE of GLOUCESTER.

From part of a baſſo-rilievo that ſtood in a ſmall houſe, with the celebrated group of Dirce at the Farneſe Palace, lately removed to Naples; as is alſo the group of Dirce.

XVI.

MERCURY.

SARDONYX. *INTAGLIO.* Sir T. BEAUCHAMP PROCTOR, Bt.

From a head in the poſſeſſion of the Marquis of Lanſdown; reputed the fineſt head of Mercury. This buſt was found in the Pantanello, in Adrian's Villa, near Tivoli.

XVII.

MERCURY.

CORNELIAN. *INTAGLIO.* Count REVENTLAW.

From the admired ſtatue vulgarly called Antinous, in the Cortile of the Muſeum Pio-Clementinum. It was found near the church of S. Martino de' Monti, in the pontificate of Leo X. In a place called Adrianello. See Nardini, p. 116. lib. iii. Capo. x.

XVIII.

MERCURY.

SARDONYX. *INTAGLIO.* STUART WELDON, Eſq.

From the head of the preceding ſtatue.

XIX.

NEREID, AND MARINE BULL.

ANTIQUE CORNELIAN. Rev. M. C. CRACHERODE.

From part of a baſſo-rilievo, on the front of a Sarcophagus in the Cortile of the Lancellotti Palace.

XX.

A MUSE.

YELLOW CORNELIAN. *INTAGLIO.* Chevalier des TOURS.

From the head of a half ſtatue, in the Muſeum Capitolinum.

XXI.

MELPOMENE.

SARDONYX. *INTAGLIO.* Counteſs SPENCER.

From the head of a ſtatue in the Muſeum Pio-Clementinum. This ſtatue was found in company with ſeven other Muſes, Apollo Citharoedus, and a figure of Sleep, in the Oliveto del Dottor de Matthias, called the Pianella di Caſſio near Tivoli. See Muſeo Pio-Clementino, p. 39. Tavola xx.

XXII.

ISIS.

SARDONYX. *INTAGLIO.* JOHN CAMPBELL, Eſq.

From a buſt, the breaſt of which terminates in the flower Lotus, omitted in this Intaglio. This buſt was formerly in the Laurenzano Palace at Naples, and is now in the poſſeſſion of Charles Townley, Eſq.

XXIII.

NIOBE.

CORNELIAN. *INTAGLIO.* Sir W. HAMILTON, K.B.

From the head of that celebrated ſtatue in the Grand Duke's Gallery at Florence. This ſtatue was found, with her children, a little way out of the porta di S. Giovanni. *See Memoria di Flaminio Vacca*, No. 74.

XXIV.

ETHODÆA, OR THERA.

SARDONYX. *INTAGLIO.* Viſc. St. ASAPH.

Eldeſt daughter of Niobe, from the head of a ſtatue belonging to the much eſteemed group of Niobe, in the Grand Duke's Gallery at Florence. This ſtatue was found, with thoſe of the preceding article, and appears, by the ſtyle of ſculpture, to be of the ſame time.

XXV.

BACCHUS AND A BACCHANTE.

SARDONYX. *INTAGLIO.* G. H. FOOTE, Eſq.

From a baſſo-rilievo, that ſtood in a ſmall houſe at the Farneſe Palace, with the group of Dirce, lately removed to Naples.

XXVI.

ARIADNE.

SARDONYX. *INTAGLIO.* T. W. COKE, Eſq.

From a much admired coloſſal head in the Muſeum Capitolinum.

XXVII.

BACCHANTE.

SARDONYX. *INTAGLIO.* J. PUGH PRICE, Eſq.

From a coloſſal Terme in the Muſeum Pio-Clementinum. This Terme was found in Adrian's Villa, near Tivoli.

XXVIII.

BACCHANTE.

SARDONYX. *INTAGLIO.* Counteſs of PEMBROKE.

From a ſmall baſſo-rilievo in the Palace of the Villa Borgheſe.

XXIX.

BACCHANTE,

GIVING DRINK TO A YOUNG FAUN.

SARDONYX. *INTAGLIO.* Sir W. WILLIAM WYNNE, Bt.

From a large baſſo-rilievo, in the Giuſtiniani Palace: it commonly paſſes for Amalthea giving drink to Jupiter. *See the Admiranda*, Plate 26.

XXX.

BACCHANT AND FAUN.

CORNELIAN. *INTAGLIO.* J. TREVELYAN, Eſq.

The idea taken from part of a group in baſſo-rilievo upon a marble vaſe in the Giuſtiniani Palace. *See the Admiranda*, Plate 45.

XXXI.

BACCHANT AND FAUN.

SARDONYX. *INTAGLIO.* Rev. M. C. CRACHERODE.

From part of a baſſo-rilievo in the Rondinini Palace.

XXXII.

A YOUNG FAUN, DRINKING.

CORNELIAN. *INTAGLIO.* Chevalier des TOURS.

From a baſſo-rilievo in the Muſeum Pio-Clementinum.

XXXIII.

F A U N.

SARDONYX. *INTAGLIO.* MARK DAVIES, Eſq.

From a buſt that formerly belonged to the celebrated Count Marſigli, and ſtood in the Iſtituto di Bologna, and is now in the Villa Albani; it was diſcovered near the tomb of Cecilia Metella. *See Winkelmann*, Italian edition, Tom. i. lib. v. p. 292.

XXXIV.

FAUN WITH THE CROTALE.

CORNELIAN. *INTAGLIO.* C. J. CLAVERING, Eſq.

From a ſtatue commonly called the CLAPPING FAUN, in the Grand Duke's Gallery at Florence.

XXXV.

FARNESE HERCULES.

SARDONYX. *INTAGLIO.* ROPER HEAD, Eſq.

Is ſo called from its late ſituation in the Cortile of the Farneſe Palace, now at Naples.

This celebrated ſtatue, executed by Glycon, the Athenian, was found in the baths of Caracalla (*Memoria di Flaminio Vacca*, No. 23), and the legs afterwards in the Tyber. Previous to its going to Naples, the modern legs, executed by Fra. Guglielmo della Porta, were taken off, and its own legs replaced. The ſuperior merit of theſe, and their connection in ſtyle of ſculpture with the ſtatue, do not appear to juſtify the opinion of Michael Angelo.*

* Frà Guglielmo (ſays Baglione) rifece le gambe con tanta maeſtria che eſſendoſi poi le antiche ritrovate, Michel Agnolo giudicò, non doverſi mutare quelle di F. G. per moſtrare con quel riſarcimento ſi degno al mondo, che le opere della ſcultura moderna potevano ſtare al paragone de' lavori antichi.

XXXVI.

HERCULES.

SARDONYX. *INTAGLIO.* Viſcount ST. ASAPH.

From the head of the preceding figure.

XXXVII.

HERCULES AND OMPHALE.

SARDONYX. *INTAGLIO.* J. C. MUSGRAVE, Eſq.

From a group in the Farneſina lately removed to Naples; Hercules is repreſented with the tunic and diſtaff of Omphale, as is Omphale with the Lion's ſkin and club of Hercules.

XXXVIII.

HERCULES,

SUPPORTING THE VANQUISHED HIPPOLYTE.

SARDONYX. *INTAGLIO.* Baron VAN HORN.

The idea chiefly copied from an Intaglio.

XXXIX.

HERCULES
SEIZING THE MÆNALIAN HIND.

SARDONYX. *INTAGLIO.* G. J. CHOLMONDLEY, Eſq.

From one of the twelve labours of Hercules, which are repreſented in baſſo-rilievo round the outſide of a marble vaſe in the villa Albani, the circumference of which is twenty-three Engliſh feet, two thirds.

XL.

VENUS.

ANTIQUE CORNELIAN. *INTAGLIO.* Sir W. HAMILTON, K. B.

From a ſmall ſtatue in the collection of Charles Townley, Eſq. found at Oſtia.

XLI.

ADONIS.

CHALCEDONY. *INTAGLIO.* JOHN CAMPBELL, Eſq.

From a ſtatue of delicate Sculpture in the Muſeum Pio-Clementinum. This ſtatue was found four miles from the Porta di S. Giovanni, in the Barberini Tenuta, or Eſtate.

XLII.

CUPID.

CORNELIAN. *INTAGLIO.* D. of MARLBOROUGH.

From the head of a half ſtatue in the Muſeum Pio-Clementinum, it was found in the Via Labicana near the Centocelle.

XLIII.

CUPID AND PSYCHE.

CORNELIAN. *INTAGLIO.* J. LATOUCHE, Eſq.

From a group in the Muſeum Capitolinum. This group was found, in the year 1749, on Mount Aventine.

XLIV.

TWO CUPIDS, OR GENII,

HOLDING A BUTTERFLY OVER TWO LIGHTED TORCHES, WHICH ARE PLACED UPON AN ALTAR.

SARDONYX. *INTAGLIO.* JOHN CAMPBELL, Eſq.

From a baſſo-rilievo upon a ſepulchral altar in the Muſeum Pio-Clementinum. This marble was found upon the Eſquiline Hill, in the Villa Negroni.

XLV.

CUPID,

CARRYING GAME UPON A PEDUM, SAID TO BE THE GENIUS OF THE CHACE.

SARDONYX. *INTAGLIO.* R. PAYNE KNIGHT, Eſq.

From an antique Cameo of the ſame ſize in the collection of the Right Honourable Sir Richard Worſley, Bart. This Cameo was found in the month of February 1788, near the Porta Porteſe, where the gardens of Cæſar are ſuppoſed to have been ſituated, as conjectured by *Flaminio Vacca*.

XLVI.

CUPID IN A CAR, DRAWN BY TWO BOARS.

CORNELIAN. *INTAGLIO.* Earl of BEVERLEY.

From a ſmall baſſo-rilievo in the Muſeum Pio-Clementinum.

XLVII.

A YOUNG BRIDE WITH THE PRONUBA.

SARDONYX. *INTAGLIO.* Hon. JOHN TREVOR.

From part of an antique painting, which is commonly called the Aldrobrandini marriage, from its being placed in the Villa Aldrobrandini. This painting was found about two hundred years ago on the Eſquiline Hill, near the arch of Gallienus. *See the Admiranda*, Plate 60.

XLVIII.

A WOUNDED AMAZON,

SARDONYX. *INTAGLIO.* H. G. QUIN, Eſq.

ORIGINAL.

XLIX.

L E A N D E R,

ANTIQUE NICOLO. *INTAGLIO.* Viſcounteſs MAYNARD.

ORIGINAL.

L.

ATALANTA.

CORNELIAN. *INTAGLIO.* WILLIAM LOCK, Eſq.

From a head formerly in the Veroſpi Palace at Rome, now in the poſſeſſion of the Duke of Richmond.

LI.

M E D U S A.

SARDONYX. *INTAGLIO.* W. PALMER, Eſq.

From a maſk in the Rondinini Palace, eſteemed for its fine expreſſion and character.

LII.

MEDUSA, PROFILE.

SARDONYX. *INTAGLIO.* OZIAS HUMPHRY, Eſq.

From the preceding maſk.

LIII.

ACHILLES.

SARDONYX. *INTAGLIO.* J. TREVELYAN, Eſq.

From a head in the poſſeſſion of General Shouvaloff. This head was found in the eſtate of Baron del Nero, called *Porcilliano*, near the ancient *Lavinium*, not far from Oſtia.

LIV.

THE GRIEF OF ACHILLES UPON THE DEATH OF PATROCLUS.

See HOM. IL. lib. xviii.

CORNELIAN. *INTAGLIO.* Rev. M. C. CRACHERODE.

From a Cameo of Greek ſculpture in the poſſeſſion of Monſignor Ferretti, which formerly belonged to the Conteſſa Charofini; the Cameo has been broken in the middle, and is incomplete: therefore part of the Intaglio has been ſupplied to correſpond with the ſubject.

LV.

PRIAM AT THE FEET OF ACHILLES SUPPLICATING THE REDEMPTION OF HECTOR'S BODY.

SARDONYX. *INTAGLIO.* Rev. F. H. EGERTON.

Achilles is repreſented ſitting; he turns away his face from Priam, yet ſuffers him to kiſs his hand, and bathe it with his tears. The two remaining figures are Briſeis and Alcimus, or Automedon. *See* HOM. IL. lib. xxiv. From part of a baſſo-rilievo in the Villa Borgheſe.

LVI.

AJAX.

SARDONYX. *INTAGLIO.* Rev. W. SANDFORD.

From a buſt in the Muſeum Pio-Clementinum. This buſt was found in Adrian's Villa, near Tivoli, with ſeveral fragments of the group to which this buſt belonged, repreſenting Ajax ſupporting and defending the dead body of Patroclus. The famous Paſquino in Rome is a mutilated part of a group of the ſame ſubject.

LVII.

DIOMEDES.

CORNELIAN. *INTAGLIO.* Viſcount DOWNE.

From a buſt in the Muſeum-Pio Clementinum. This buſt was found in Adrian's Villa, near Tivoli.

LVIII.

PYLADES AND ORESTES.

SARDONYX. *INTAGLIO.* Sir R. COLT HOARE, Bart.

From a baſſo-rilievo in the Rondinini Palace. This baſſo-rilievo was found at Tivoli.

LIX.

IPHIGENIA IN AULIS.

SARDONYX. *INTAGLIO.* T. GRIMSTON, Eſq.

From part of a group, on a marble vaſe, (*See the Admiranda*, plate 18), lately in the Villa Medici, now in the Grand Duke's Gallery at Florence.

LX.

ALEXANDER.

SARDONYX. *INTAGLIO.* Sir W. W. WYNNE, Bt.

From a coloſſal head in the Grand Duke's Gallery at Florence.

LXI.

ALEXANDER.

SARDONYX. *INTAGLIO.* —— MAHAGAN, Eſq.

From a head rather coloſſal, in the Muſeum Capitolinum. *

* Fra le teſte d'Aleſſandro tuttora eſiſtenti tre ſono le più ragguardevoli. La più grande è nel muſeo Fiorentino, la ſeconda nel Capitolino, e la terza, che era in quello della regina di Svezia, è ora a S. Ildefonſo in Iſpagna. *Winkelmann Storia delle Arti del Diſegno.* Italian edition by Carlo Fea. Tomo ii. libro x. p. 251. ſec. 23.

LXII.

ALEXANDER.

SARDONYX. *INTAGLIO.* Earl of BEVERLEY.

From a fragment in Intaglio, on a Cornelian, in the cabinet of the Earl of Beverley. The copy has ſupplied the deficiency which is in the original.

LXIII.

DEMOSTHENES.

SARDONYX. *INTAGLIO.* Rev. Mr. KEARNEY.

From a ſmall baſſo-rilievo, in the poſſeſſion of the Earl of Cheſterfield. This baſſo-rilievo is in Greek Marble, and not of Terra Cotta, as mentioned by Winkelmann, *Storia delle Arti del Diſegno preſſo gli Antichi, tomo ii. p.* 255, *Italian edition by Carlo Fea.* The ſculpture appears, by the ſtyle, to be much anterior to that of the ſmall bronze head of Demoſthenes, found at Herculaneum, now in the Muſeum at Portici, near Naples, which has the name on the pedeſtal. It muſt be remarked, that before this diſcovery, the heads of Demoſthenes had always been miſtaken for thoſe of Pythagoras; and the head, before generally called Demoſthenes, and now Solon, has the name of Solon inſcribed upon its pedeſtal.

LXIV.

SAPPHO.

CORNELIAN. *INTAGLIO.* Monſieur St. GERMAIN.

From a head about the ſize of life, and of Greek ſimplicity, in the Giuſtiniani Palace.

LXV.

EURIPIDES.

CORNELIAN. *INTAGLIO.* Count ROWZZAMOUSKI.

From a Terme, lately in the Farneſina, now at Naples. It has the name of Euripides inſcribed on the breaſt, in Greek characters. This Terme was found near Porta Ponteſe.

LXVI.

PERICLES.

SARDONYX. *INTAGLIO.* Rt. Hon. Sir R. WORSLEY, Bt.

From a Terme found in the year 1780, in the Oliveto del Dottor de Matthias, called the Pianella di Caſſio: there was alſo found another head of Pericles, now in the collection of Charles Townley, Eſq. and a Terme without a head, with the

name of Phidias inſcribed upon it. Pericles, from the peculiar form of his head, was called by the Attic Poets *Schinocephalus*,* and his ſtatues, probably for this reaſon, were almoſt all *galeated*. *See Plutarch's Life of Pericles*, London edition, by Bryan, p. 339. The ſculpture in this Terme appears to correſpond with the character given by Plutarch, as it diſcovers the hair through the eye-hole of the helmet, which carries the head higher than what is generally ſeen in nature. This has been carefully copied in the Intaglio.

LXVII.

PERICLES AND ASPASIA.

SARDONYX. *INTAGLIO.* HENRY BANKES, Eſq.

Pericles from the preceding Terme, and Aſpaſia from a Terme found at Caſtro-Novo, near Civita Vecchia, in the ſame year as that of Pericles, the names are on both Termes, which authenticates thoſe portraits, and were unknown till this diſcovery: they are engraved in the ſame characters on the exergue of the gem. Both theſe Termes are in the Muſeum Pio-Clementinum.

* Schinos is the ſquilla, ſea onion, or leek.

LXVIII.

PHOCION.

SARDONYX. *INTAGLIO.* WILLIAM MILLS, Esq.

From a ſtatue, in the Muſeum Pio-Clementinum. This ſtatue was found at the foot of the Quirinal Hill, in building the Gentili Palace.

LXIX.

R O M E.

CORNELIAN. *INTAGLIO.* Prince BORGHESE.

From a coloſſal head, in the Palace of the Villa Borgheſe.

LXX.

MARS DESCENDING TO RHEA SILVIA.

CORNELIAN. *INTAGLIO.* Prince REZZONICO.

ORIGINAL.

LXXI.

JULIUS CÆSAR.

CORNELIAN *INTAGLIO.* Major General AINSLEY.

From a buſt in the Palace of the Marcheſa Caſali.

LXXII.

BRUTUS.

SARDONYX. *INTAGLIO.* T. J. FORTESCUE, Eſq.

From a ſmall ſilver coin in the cabinet of the Vatican library.

LXXIII.

M. T. CICERO.

SARDONYX. *INTAGLIO.* Viſcount DUNCANNON.

From a coloſſal buſt in the Muſeum Capitolinum.

LXXIV.

CLEOPATRA.

SARDONYX. *INTAGLIO.* T. W. COKE, Eſq.

From a ſtatue in the Muſeum Pio-Clementinum. This ſtatue was the acquiſition of Pope Julius the Second.

LXXV.

AUGUSTUS.

CHALCEDONY. *INTAGLIO.* Earl of BRISTOL.

From a head in the Muſeum Capitolinum.

LXXVI.

CALIGULA.

SARDONYX. *INTAGLIO.* Lord JOHN CLINTON.

From a buſt in Baſaltes, in the Muſeum Capitolinum.

LXXVII.

A FEMALE FIGURE,
IN THE CHARACTER OF AGRIPPINA WEEPING OVER AN URN.

SARDONYX. *INTAGLIO.* Hon. Mrs. WELDON.

ORIGINAL.

LXXVIII.

TRAJAN.

SARDONYX. *INTAGLIO.* Viſcount LANGFORD.

From a head in the Villa Albani. This head was found at the Marmorata, where is ſuppoſed was the ancient landing place of the Romans.

LXXIX.

A CONQUERED PROVINCE,
SUPPOSED TO BE DACIA.

SARDONYX. *INTAGLIO.* J. G. PERRIN, Eſq.

From a baſſo-rilievo, which appears to have been the key-ſtone of an arch, in a cortile of the Muſeum Capitolinum.

LXXX.

ANTINOUS.

SARDONYX. *INTAGLIO.* Counteſs of HOLDERNESS.

From a coloſſal head in the Villa Mondragone, above Fraſcati. This head appears to have more effeminacy than the other repreſentations of Antinous. *See Winkelmann*'s deſcription of this head, *Monumenti Antichi*, page 235, No. 179.

LXXXI.

ANTINOUS.

SARDONYX. *INTAGLIO.* Duke of MARLBOROUGH.

From the head of a leſs than half figure in baſſo-rilievo in the Villa Albani; the height is three feet nine inches and upwards. This baſſo-rilievo was found in Adrian's Villa, near Tivoli. *See Winkelmann, Storia delle Arti del Diſegno*, Italian edition, by Carlo Fea. Tomo ii. p. 385. ſec. 16, 17.

LXXXII.

MARCUS AURELIUS, WHEN YOUNG.

CORNELIAN. *INTAGLIO.* Rev. CLAYTON M. CRACHERODE.

From a buſt in the Muſeum Capitolinum.

LXXXIII.

MARCUS AURELIUS.

SARDONYX. *INTAGLIO.* Lord LUCAN.

From a buſt in the Villa Albani. This buſt was found in Adrian's Villa, near Tivoli.

LXXXIV.

FAUSTINA, WIFE TO MARCUS AURELIUS.

SARDONYX. *INTAGLIO.* Earl of HARDWICKE.

From a buſt in the Muſeum Capitolinum. This buſt was found in Adrian's Villa, near Tivoli.

LXXXV.

LUCIUS VERUS.

SARDONYX. *INTAGLIO.* Lord LUCAN.

From a coloſſal head in the Villa Borgheſe, the fineſt portrait of that Emperor, and eſteemed for the great execution of the hair and beard. It was found, with its companion head of Marcus Aurelius, near ſixty years ago, under large tiles four miles from Rome upon the Florence road, in a place called Acqua traverſa. *See Winkelmann, Storia delle Arti del Diſegno,* Italian edition, by Carlo Fea. Tomo ii. capo ii. p. 395. ſec. 5.

LXXXVI.

A FEMALE FIGURE, DRESSED AS A VESTAL.

SARDONYX. *INTAGLIO.* J. TREVELYAN, Eſq.

From part of a baſſo-rilievo in the Villa Pamphili.

LXXXVII.

A ROMAN MATRON.

SARDONYX. *INTAGLIO.* Marquis of BUCKINGHAM.

From a ſtatue, ſuppoſed to repreſent that character, in the collection of the Marquis of Buckingham. This ſtatue was found thirteen miles from Rome, in the tenuta di Quadrono, in the Via Flaminia.

LXXXVIII.

A NAVAL VICTORY.

CORNELIAN. *INTAGLIO.* Sir W. CUNNINGHAM, Bart.

From a ſmall ſtatue in the Muſeum Pio-Clementinum. The advanced foot ſtands on the prow of an ancient galley. This ſtatue was found at Cornazano.

LXXXIX.

A VICTORY.

SARDONYX. *INTAGLIO.* D. of MARLBOROUGH.

From part of a ſmall Etruſcan baſſo-rilievo, formerly in the poſſeſſion of the Right Hon. Sir William Hamilton, K.B. now in the Britiſh Muſeum. This baſſo-rilievo was found at Capua Vecchia, in the kingdom of Naples.

XC.

FORTUNE.

CORNELIAN. *INTAGLIO.* Count WORONZOW.

From a picture painted by Guido Reni, in the Capitoline Gallery of Pictures.

XCI.

A HEAD OF A FEMALE FIGURE,

DECORATING A TEMPLE WITH A GARLAND.

JACINTH. *INTAGLIO.* Lady C. CAMPBELL.

From a ſmall baſſo-rilievo, lately in the Villa Negroni, now in the poſſeſſion of John Campbell, Eſq. *See Winkelmann, Storia delle Arti del Diſegno,* Italian edition, by Carlo Fea, Tomo iii. p. 495. Tav. xviii.

XCII.

AN ANGEL.

SARDONYX. *INTAGLIO.* Viſcount BULKELEY.

From the painting of Raphael's Heliodorus, in the Vatican. The ſubject is taken from the ſecond Book of Maccabees, chap. iii. verſe 25.

XCIII.

ST. SUSANNA.

CORNELIAN. *INTAGLIO.* D. of MARLBOROUGH.

From the head of a ſtatue, executed by Francis Queſnoy, commonly called Il Fiammingo, in the church of S. Maria di Loreto.

XCIV.

DANTE.

CORNELIAN. *INTAGLIO.* Counteſs of ALBANY.

Partly taken from a buſt, executed by Ghirlandaio, the maſter of Michael Angelo, in the Farneſina; and from Dante, painted by Raphael, in his picture of the diſpute of the ſacrament, in the Vatican.

XCV.

TORQUATO TASSO.

CORNELIAN. *INTAGLIO.* Duca di CERRI.

Executed from a caſt in wax, preſerved in the library of the Convent of S. Onofrio, in Rome. Taſſo died in this convent. After his death, a mould was made from his head, from which mould the above caſt in wax was taken.

XCVI.

PORTRAIT OF THE REIGNING POPE, PIUS VI.

FROM LIFE.

CORNELIAN. *INTAGLIO.* CABINET VATICAN LIBRARY.

XCVII.

PORTRAIT OF THE EMPRESS OF RUSSIA.

CORNELIAN. *INTAGLIO.* KING of POLAND.

From an original picture belonging to the King of Poland.

XCVIII.

BRITANNIA SACRIFISING TO ESCULAPIUS.

SARDONYX. *INTAGLIO.* QUEEN OF GREAT BRITAIN.

ORIGINAL.

XCIX.

GENERAL WOLFE,

RECEIVING THE NEWS OF THE VICTORY AS HE WAS EXPIRING.

SARDONYX. *INTAGLIO.* Rt. Hon. Sir R. WORSLEY, Bart.

ORIGINAL.

C.

NYMPH.

SARDONYX. *INTAGLIO.* Counteſs SPENCER.

From Orlando Furioſo, canto xxxv. ſtanza 12.